

THE CLEVELAND MUSEUM OF ART
Department of Education

ANNUAL REPORT

INDEX

1951

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1. Report of Curator of Education
2. Reports of Supervisor of Children's Classes, Dorothy Van Loosen
 - a. Suburban, Private, Parochial Schools
 - b. Saturday Classes
 - c. Outdoor Sketching Classes
3. Report of Supervisor of Cleveland Public School Activities, Ronald Day
4.
 - a. Report of Supervisor of Motion Picture Activities, William E. Ward
 - b. Report of Special Exhibitions by Department of Education, William E. Ward
5. Report of Division of Circulating Exhibits, Doris E. Dunlavy
6. Report of Supervisor of Club Activities, Marguerite Munger
7. Report of Special Activities, Gertrude S. Hornung
8. Report of Saturday Entertainments, John E. Brown
9. Report of Special Educational Corridor Exhibits, Ruth F. Ruggles
10. Report of Western Reserve Classes and Museum Work, Margaret F. Marcus
11.
 - a. Annual Statistical Summary
 - b. Supplement to Statistical Summary, Stressing "Other Activities", Margaret F. Brown
12. Comparative Report of Attendance for 1950 and 1951
13. Publications for 1951

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THE CLEVELAND MUSEUM OF ART
Department of Education

To: The Director
From: Curator of Education
Subject: Annual Report, 1951

Individual reports from those in charge of various branches of the educational work are submitted herewith. As usual, I have underlined key words and phrases so as to make the reading a little easier. I will not repeat details in the reports, but will add a few general comments.

During 1951, the educational services of the Museum to the Greater Cleveland community have been carried on with undiminished effectiveness, and have met a most cordial, appreciative reception everywhere. The teaching and secretarial staffs are good in quality and adequate in size on the whole, although we still need certain individuals to carry on specific tasks. Our relations remain extremely cordial with all neighboring institutions and with Museum members who attend lectures and classes. The only occasional discontent arises from our inability to provide seats for everyone at occasional, very popular events.

The nature of our activities as a staff changes somewhat from year to year, partly because of changes in the institutions with which we cooperate. Western Reserve University, for example, is passing through a period of re-organization in all departments, including art. Through a fear (perhaps exaggerated) of decreased enrollments, it has been curtailing its faculty and list of courses in art. Mr. Lamberton, who retires this year, will not be replaced in the near future; and Mrs. Marcus's courses at Mather have been dropped for the time being at her own request. Those in charge realize the value of Oriental art in the curriculum, and her courses may be resumed at some future time. The new chairman, Professor Ransom Patrick, has had a heavy burden of administrative re-organization,

aiming to combine art instruction on the campus more effectively with that of Cleveland College. There is also a possibility of eliminating the school of architecture through including some of its work in a new School of Design. Such a re-organization entails a destructive phase which will be reflected for a while in fewer University classes brought here. If Mr. Patrick's plans succeed, this phase will be followed by one of growth, with new instructors and new courses, which will also be reflected in larger use of the Museum by University classes. Mr. Patrick has been generous with his time and energy in managing the business affairs of the Journal of Aesthetics without compensation.

Our work with the suburban and private schools has flourished as never before. The demand for our services is unlimited, and statistics are limited only by transportation obstacles. Buses are not easy to obtain for visits to the Museum, and too few of our staff have cars of their own to give the maximum number of talks in the schools.

The Cleveland school staff of three members is excellent in quality, and maintains harmonious cooperation between the Museum and the schools in Cleveland proper. For reasons which Mr. Day sets forth in his report, Cleveland school visits to the Museum have been fewer than any of us would wish. This is due to causes beyond our control; partly to the fact that many other duties are assigned by the school system to our three Museum teachers. These are important in their own way, and indirectly further the work of the Museum, but they do cut down statistics of actual school visits. Steps are being taken to remedy this situation.

The work of the section of Circulating Exhibits has developed up to the limits set by the size of its staff and equipment. Numerous gifts and purchases of objects for the Lending Collection have enlarged our potential offerings to schools, libraries, and other borrowers.

The idea which I would like to emphasize most of all in this report is the

one which is clearly stated by Mrs. Brown. "Care should be taken," she says, "not to place too much emphasis on statistics." Although it is interesting to keep some statistical records, it is important to think also in terms of quality rather than quantity. If it were just a matter of statistics, the auditorium could be filled for most of the programs by scheduling movies, lectures, illustrated only with color motion pictures, dance recitals, and other types of events known to attract a crowd. However,...it would seem advisable to schedule a number of art programs that will meet the needs of scholars, students, and others seriously interested....Such events attract a specialized, limited audience...."

If mere statistics were our ^{only} goal, we could easily raise them at any time--indeed, we could practically double them--by sacrificing other values. This would be unwise and shortsighted. In addition to the many classes for advanced students and special lectures by scholarly authorities of limited popular appeal, our staff carries on a multitude of valuable educational services which cannot be expressed in statistics at all. At my request, Mrs. Brown has listed a few of these, and I invite your special attention to them at this time.

An attempt to emphasize the qualitative, non-statistical side of our work is needed in view of the tendency of newspaper articles to praise us only for the large number of students reached. We hope that Trustees, Advisory Council, and members interested in having the Museum maintain its reputation for high quality will give due recognition to this side of the educational work. In other branches of the Museum, quality as well as quantity is consistently sought and achieved. The Museum as a whole is pleased at the number of people who enter its turnstiles; but it is also pleased at the splendid quality of objects acquired and of Museum exhibitions, both permanent and temporary. In the educational work, lectures, courses, publications, and expert advice of high quality correspond with the high quality of work done elsewhere in the Museum.

Without sacrificing quality, our statistics for evening events, both lectures and courses, could be materially increased if convenient, safe transportation to the Museum at night were available. Bus service is still lacking. Many people fear to walk at night through the district about the Museum. Some of them even fear to park their cars at any distance from the door. Special policemen outside the Museum would doubtless help, but would probably be too expensive.

Television cuts into the size of our Saturday afternoon children's audiences. Also, many older children now have money to spend for movies during the week-end. We are concentrating our efforts on adapting our Saturday afternoon entertainments to the younger children, and there is some difficulty in securing a type of program which will interest them within the size of our budget. Mr. Brown has done much to invigorate these programs during the last few months.

Among the non-statistical activities of the educational staff, many could be noted which extend the Museum's influence to foreign countries. By the same token, such activities tend to bring back to the Museum ideas and concrete materials to improve our teaching. Along this line, I would like to mention especially the travels of Mr. Ward to Ceylon where he made colored photographs and films of traditional works of art and modern ceremonies under the auspices of the Ceylon government. He brought home not only masks and other works of art for our collection, but excellent films which he has shown to our audiences.

My own travels have stayed within the United States this year, but the Journal of Aesthetics is reaching continually widening audiences. Subscriptions now go to all parts of the earth, including Asia and Africa, and many manuscripts come from foreign scholars, some of which we translate and publish. I have made several trips out of Cleveland during the past year, all of which (I hope) have contributed to extending the Museum's sphere of influence. During the spring, I went to the Pacific coast to help organize the Northwestern Division of the

American Society for Aesthetics at the Portland Art Museum, and gave several lectures at western museums and universities. I have also attended meetings of the following organizations concerned with art education and related fields, taking an active part in most of them through lectures or panel discussions: The American Society for Aesthetics (annual meeting at the University of Iowa); the American Council of Learned Societies (as delegate from the American Society for Aesthetics); the College Art Association; the Western Arts Conference in Denver; the Unesco panel on fine arts in education; the Fulbright Award Committee in Art and Architecture. In addition, I have devoted some time and correspondence to organizing the American Committee for the Reception of French Scholars, one purpose of which is to help secure invitations for visiting lecturers from France in American universities and museums. The Cleveland branch of the American Society for Aesthetics has held, as usual, four meetings during the past year. This group has grown in numbers until it is too large to meet in most private houses, and is therefore meeting at the Western Reserve Historical Society Museum. It serves a community purpose in bringing together people from different arts and professions who are interested in discussions of all the arts.

The Museum's friendly relations with French leaders in the art field have been pleasantly maintained this year through the residence of Miss Andrée Lehot as a visiting scholar. The Trustees of the Museum kindly allotted a sum to pay her living expenses in this country, and Dean Wittke of Western Reserve University secured for her free tuition at the Graduate School. The Fulbright funds pay her traveling expenses. Last spring, we notified the French authorities of this scholarship, which has been called "The Cleveland Scholarship in Art and Aesthetics." Miss Lehot was proposed for the award by the committee of French university officials and we approved the choice. She has been a popular and stimulating visitor since September, and has conducted two classes in French for Museum staff members. I hope that this scholarship can be renewed for 1952-53.

A list of publications by staff members during the year is attached. I wish that more of our teachers were represented there. Several others, however, are preparing articles and books which may be in print during 1952. Mrs. Grimes and Miss Hunter have been at work on the revision of the pamphlet describing "Educational Work at the Cleveland Museum of Art"; Mrs. Marcus has been preparing a careful, scholarly series of notes on the Oriental collections which will be of great value to teachers and students.

Mrs. Hornung, as in the past, has attracted diversified and numerous groups of people to the Museum with her special series of illustrated talks and discussions. She also spends a good deal of time keeping in touch with outside groups especially in the field of adult education and social work. Her proposal for a new Museum Council of women a little older than the Junior Council members, seems to me a good one, which should be carried forth during the coming year.

Respectfully submitted,

Thomas Munro
Curator of Education

THE CLEVELAND MUSEUM OF ART
Department of Education

To: Curator of Education

From: Dorothy Van Loozen, Supervisor of Children's Classes

Subject: Annual Report, Suburban, Parochial, Private Schools, 1951

STAFF

There has been little change in staff personnel during 1951, but there has been change in staff duties and assignments. At present, there are five full-time Museum employees who spend part of their time on school work. Mrs. Jane Grimes works primarily with secondary schools, gives assembly talks for elementary school classes and works directly with Mrs. Van Loozen to set up the general school program and schedules. Miss Jetta Hansen and Miss Nancy Serage teach exclusively in the Museum, mostly elementary school classes. Mrs. Dorothy Van Loozen works primarily with secondary school groups as does Mr. William Ward. However, since most of his work deals with adults, he now has only occasional school classes. There are 3 part-time instructors: Mrs. Charlotte Bates, who works mainly with secondary schools; Mr. Jack Brown, who is starting secondary school work, particularly in junior high schools, and Miss Janet Mack, who now teaches only occasionally and then only in the Museum.

CLEVELAND HEIGHTS

Each year out work, with the Cleveland Heights School system, tends to become more fully integrated into the regular school curriculum. At present, the Museum is setting up the elementary school work entirely, since Miss Clara Scranton, art supervisor, has just retired on disability pension. Plans at the Heights Board of Education for their art program are tentative so the Museum has been asked to carry on the school-Museum program as in the past. We make out a bus schedule for the entire semester in which classes from each of the 10 elementary schools are apportioned according to the size of the

school. The Heights teachers send request sheets to the Museum listing their specific needs in advance of their visit. After coming to the Museum each Heights teacher fills out a report sheet which is turned in to the Board of Education. The Museum Supervisor of Classes checks these reports regularly. In practically every instance the Heights teachers are pleased at the help and cooperation of the Museum instructors. Mrs. Grimes continues to give assembly talks for all elementary school classes. Last spring her subject was "Picture Composition"; this fall, "Ceramics."

In the junior high schools we do the greatest amount of work at Roosevelt Junior High School, the largest in the system. Museum instructors are welcomed at teachers meetings where we talk over subject matter and mutual problems. The art department has a regular series of talks which was given by Mr. Ward in the spring semester; Mr. Brown, this fall. Also this fall ~~Mr. Brown~~ Mr. Brown started a series for the Music Department where slides and recordings are correlated. Roxboro Junior High also has a series of talks, although this fall the school program has been smaller than usual due to the temporary absense of the regular art teacher.

In the senior high school the Museum lectures are definitely a part of the school curriculum. In the art department Museum work, accounts for 50% of the school art grade. During the spring the art series given by Mrs. Van Loosen for the combined art classes was on "Costume"; this fall, "Design". All students in these groups are given tests, they make portfolios, do a final craft problem, and receive a Museum grade. Mrs. Bates does most of the work with the history department, Mrs. Grimes is now doing the series for English and Theatre Arts.

The art set-up for the Shaker Heights school system is different from the average. There is a director of art for the entire school system, Mr. Charles Jeffery. In the elementary schools there are 4 art teachers, all of whom spend each Friday at the Museum planning Museum visits and the work

for their individual schools. Sometimes Elementary school classes come to the Museum to correlate with social studies work, but more often to amplify the art appreciation work. The curriculum for art which is being written by Shaker Heights teachers includes many Museum objects.

The junior high school work is planned in cooperation with Mrs. Mildred Eynon, a part-time Museum staff member. Classes visit the Museum regularly, especially the art and social studies groups. These visits are supplemented by talks given in the schools by Museum Instructors. Another phase of Museum cooperation is a group of descriptions of paintings which are being written about a series of color prints purchased by the school on recommendation of the Museum.

In the senior high school the work is planned in cooperation with both Mr. Jeffery and Mr. Kenneth Caldwell, who is a part-time Museum instructor. In the art department, they give most of their own talks using Museum visual aids and bring their classes to visit the Museum whenever possible. Talks by Museum instructors in the school are given particularly for the departments of English, History, and Home Economics.

Attached are two school promotionals "Services Offered to Schools by The Cleveland Museum of Art". During March, 60 of these which mention the May Show were mailed to suburban schools other than Cleveland Heights and Shaker Heights. This resulted in such an overcrowding of our May schedule that we changed the wording on the second attached promotional and mailed it to 200 schools during November; 100, in December. Results were beginning to be evident when the weather made transportation almost impossible from outlying districts and therefore many groups were cancelled.

A new contact and ~~and~~ an interesting program was set-up with Solon schools this fall where Mr. Earl Greaves, a part-time Museum staff member, has been appointed art director. He takes Museum materials to the schools and even sets up exhibits. Also, since he wished to bring classes to the Museum but no bus

OTHER
SUBURBAN
SCHOOLS

driver was available for the school bus, he received permission from the school board to drive the bus himself. Until the beginning of bad weather he had succeeded in bringing groups from the third grade through high school. It is sincerely hoped that the weather will moderate to permit the continuation of this program.

PRIVATE
SCHOOLS There is a new art teacher at University School, Mr. Bujar. He comes regularly to the Museum to observe classes, check lesson plans, and borrow visual aids. At Hathaway-Brown, Mrs. Elizabeth Melreit, (a part-time Museum staff member), was appointed half-time art teacher for the primary grades on Museum recommendation. Naturally, she uses considerable Museum material, as does Miss Mary Miller, head of the art department, who is also a part-time staff member of the Museum. At Laurel, Miss Nancy Heacock, a former Museum staff member, uses Museum material each week which she prepares in the Museum on Saturday morning. Miss Janet Moore, head of the art department brings groups to the Museum for all current exhibitions. In fact, all of the work in these private schools is alternated with class visits to the Museum which are arranged whenever possible for the school.

CATHOLIC
SCHOOLS In April, the Catholic Newsletter which is sent to all teachers, published "Services Offered to Catholic Schools by the Cleveland Museum of Art". This resulted primarily in an influx of classes for the May Show. It also resulted in many requests for talks or series of talks to be given in those schools that are too distant to come to the Museum other than for an occasional visit. At the present moment, due to lack of cars, it has been impossible to arrange such talks. However, in October, Sister Alberta, from St. Stanislaw, started coming to the Museum each week to check lesson plans, syllabus, etc. in order to relay this information to other sisters in her order.

GENERAL Most December plans and appointments with all school systems were cancelled

on account of heavy snows and school closing. We hope to resume work and plan for new contacts in January. Our school personnel file has been brought up to date and we are working on a new report "School-Museum Relationships", which will record our status (statistical and otherwise) with various school systems.

Respectfully submitted,

Dorothy Van Loezen
Supervisor of Children's Classes

THE CLEVELAND MUSEUM OF ART
Department of Education

To: Curator of Education
From: Dorothy Van Loozen, Supervisor of Children's Classes
Subject: Annual Report, Saturday Classes, 1951

STAFF
ORGANIZATION

There was little change in staff personnel this past year as compared
with other times. This, of course, is always desirable as a situation, since
it is an aid to more unified teaching. Assignments at present are as
follows:

Assistant Supervisor: Mr. Howard Reid

Members' Classes

6-7 years
7½-8 years
9-10 years
10½-11 years
12-13 years
Advanced

Teachers

Mrs. Rita Myers
Miss Ethel Goddard
Miss Mary Miller
Mrs. Viola Wikes
Mr. Bernard Specht
Mr. Fred Vollman

Assistants

Janet Miskiewicz
Betty Peyton
Jean O'Hara
Elizabeth Ptak

Special Classes

Beginning
Advanced

Mr. Price Chamberlin
Mr. Ronald Day

Dave Borders

Gallery Classes

6 years
7 years
8 years
9 years
10 years
10½ years
11 years
11½-12 years
13 years and over

Mr. Earl Greaves
Miss Hetta Hansen
Mrs. Elizabeth Melreit
Mr. Bernard Weiner
Mrs. Helen Herrick
Mr. Charles Ford
Mrs. Jane Grimes
Miss Nancy Serage
Mr. Kenneth Caldwell

Bill Chrow & Jack Ramey

PROCEDURE

In February the time of starting was changed to 10:00 a.m. for all
Gallery classes and the three youngest Members' classes. This was of
great benefit since it shortened the long noon hour for children waiting

for the afternoon entertainment. It also helped to reduce the number of arrivals to the Museum at any one time, and since we have over 600 children very often (and parents who act as chauffeurs) this is very important. We have also found that it is necessary to plan a dismissal schedule for the Gallery classes so that there will not be too many "traffic jams". To further alleviate the Museum traffic, all Gallery class teachers are on hall duty before and after class. A schedule of these duties is attached and Mr. Reid is directly in charge of this complicated system. We are proud of the fact that we can dismiss 600 children within a half-hour period (without casualties).

Lesson plans are required of each teacher which are accompanied by one or two examples to illustrate the class problem. These are checked by Mr. Reid, then by Mrs. Van Loozen, and filed in the lesson plan file. Staff meetings are held regularly from 12:15 to 1:00 and usually deal with explanations of Museum exhibitions, occasionally with lesson plans and teaching procedures.

ATTENDANCE

This has been a year of great statistical variation due entirely to the weather! Many Saturdays have reached a peak as far as attendance is concerned only to have all our hopes and plans completely changed the following week due to another heavy snow storm! Particularly this was true in February, November, and December.

Members classes for the fall semester were filled to capacity by June with a waiting list for every group. We have five classes with 40 students registered in each, and one class (the advanced group) with 25 students who work in a very small studio. Special class students

are recommended by teachers of the Gallery classes., Members classes, and Outdoor classes. The beginning group is limited to 25 (due to a small studio), whereas the advanced group usually has approximately 40 students registered. The free Gallery classes are, of necessity, a shifting group other than for a nucleus that returns year after year. The group from Lakewood who came last winter in a chartered bus continued through the spring semester and then started a new summer group for a 6 week period. The students all paid a registration fee to the Lakewood Board of Education for the privilege of reserving a place on the bus which was very satisfactory from our standpoint since it gave us regular customers. The average attendance for this summer Lakewood group was 60 and included students from Catholic as well as Lakewood public schools. The bus is running again this fall (when weather permits), and the EXHIBITIONS winter session will continue until spring vacation.

Each year we are more than proud of the representation of our class work as seen in the exhibits which we send to a variety of places. The work is handed in by the teachers, the final choice of material to be exhibited made by the supervisor of classes. The mounting is done most efficiently by Mrs. Ruggles, assisted by Miss Hansen. Many of these exhibitions are turned over, wholly or in part, to the division of circulating exhibits for further distribution after the original preparation.

IN THE MUSEUM THERE WERE THE FOLLOWING EXHIBITIONS:

Work of Gallery Classes	March	Educational Corridor
Work of Members Classes	May	Educational Corridor
Work of Outdoor Classes	October	Educational Corridor

OUTSIDE THE MUSEUM THERE WERE THE FOLLOWING EXHIBITIONS:

Chalk Drawings, Holland	January	Cleveland Public Library
Brush Drawings, Oriental	February	Cleveland Public Library

Chalk Drawings, Germany	March	Cleveland Public Library
Chalk Drawings, Turkey	April	Cleveland Public Library
Junior Exhibit		The Higbee Company
Work of Museum Classes	May	10th Floor Gallery
Chalk Drawings, World Areas	May	Cleveland Public Library
Chalk Drawings from	June	Kent State University
Roads to World Understanding Programs		
Work of Museum Classes	June	University of Kentucky
Work of Lakewood Students	September	Lakewood Library
in Museum Classes		
Chalk Drawings, Youth	September	Cleveland Public Library
the World Around		
Work of Lakewood Students	October	Madison School
in Museum Classes		
Work of Museum Classes	October	The Halle Bros. Company
Chalk Drawings, France	November	Cleveland Public Library

The Museum continues for the fifth year as one of the four sponsors

SPECIAL
ACTIVITIES for the Roads to World Understanding programs. These are of great value to our drawing classes, particularly the specials and advanced members, since it gives them an actual situation for which they are preparing art work. All the drawings and paintings are made as the culmination of a period of research on the particular country or style of art to be illustrated for a program. In addition, several students give a drawing demonstration at one of the programs each year. In 1952 the demonstration, directed by Mrs. Van Loosen, was for the program "Turkey". This fall a new program design was made by one of our advanced special class students, Norman Magdon.

Since we no longer have an annual treasure quiz, we try to pick a subject to be illustrated in the May entertainment which can be used as a general theme for projects in drawing during the spring. This year our subject was "Can You Guess Our Treasures?" Each class chose a particular country or period of art for intensive study. Later, representatives were chosen by each class who drew one object which the audience attempted to identify. These 16 representatives had several practice sessions together while other students attended tryouts to sing, dance or play. The entertainment was given on the same day as the

Open House for members classes families and friends. Invitations for both the morning and afternoon events were made by the students, a large crowd attended and even included gallery class students.

Shortly after this event came the reception given by the Higbee Company, May 14, in honor of the exhibitors in the Junior Exhibition. The invitation decoration was made by an advanced special class student and several of these older boys and girls acted as hosts and hostesses for this very pleasant occasion. Members of the television staff of WNBK were so impressed with the quality of work that we were invited to put on a demonstration. Three advanced class students participated, and demonstrated watercolor painting and scratchboard technique. The actual paintings and scratchboard designs will go on exhibition in the Museum, January, 1952.

Our usual elaborate plans were made for Christmas. Gallery classes drew Christmas cards and Christmas pictures; the three youngest Members' classes made Christmas tree ornaments. On the last day of class before Christmas vacation, Gallery classes came to visit the Members' and see the trees with the original ornaments. Unfortunately however, this was again a day of heavy snows and there were a total of 48 Gallery class students present instead of the 300 we had anticipated.

On two different occasions all classes went in groups to the auditorium to see movies, particularly "Art Is For All Children" and "Ways of Making Water-Colors". In November, we were thrilled to have the State Department take movies of us. Children 6 through 16 years were filmed in various classes meeting in different galleries throughout the Museum. Ten advanced special class students made demonstration drawings as a climax for the movie.

Throughout the year we continue to have visitors from near and far who are invariably impressed with both the quality and the quantity of art in the Saturday classes. It is a constant challenge to live up to our reputation.

THE CLEVELAND MUSEUM OF ART
Department of Education

To: Curator of Education
From: Dorothy Van Loozen, Supervisor of Children's Classes
Subject: Annual Report, Outdoor Sketching Classes, 1951

ENROLLMENT

The six weeks session of Outdoor Classes continues to be one of the most enjoyable of all Museum activities, both for teachers and students. Since establishing a paid fee for these classes, we have recognized definite advantages. We have smaller, organized classes with time for more adequate and individual attention, and more varied use of mediums and studios. The students are more careful of their supplies and practically everyone has a perfect attendance.

Advance registration was started May 1. All the younger classes were filled prior to the starting date in June. Therefore, in order to accommodate all students we added an extra class of 9 $\frac{1}{2}$ and 10 year old students, bringing the total number of classes to 13, (7 groups on Tuesday and Thursday, 6 on Wednesday and Friday). Additional children continued to apply for admission to the classes, so we then increased the pupil allotment of 30 per class to 35 or 40 depending on the age.

We were again fortunate enough to be permitted to award 20 scholarships. The students were chosen from the Gallery Classes and Special Classes with the ages apportioned so that the range was from 6 years to 17. All students were notified by letter in May and this made a very suitable award for a year of outstanding work in the Museum Saturday Classes. Scholarship students were: Andrew Algis, 15; Mack Barnett, 7; Sally Brouwer, 17; Sonja Ehrhardt, 8; Vera Ehrhardt, 11; Norita Eglet, 13; Harwood Hakansen, 7; Robert Hill, 13; James Hunsicker, 9; Norman Magden, 17; Catherine Komacki, 13; Albert Nehoda, 9; Steven Novak, 11; Katherine Olynck, 7; Brian Plesmid, 13; Zenia Sarnacki, 14; Shelia, Signer, 6; Gerald Skully, 10; Timothy Smith, 14; Howard Stoller, 13.

PLANNING

As always, advance planning must be done early in the spring. A copy of "Summer Activities for Young People" is attached which was ready for distribution by the end of April. 524 of these were mailed as follows: 193 to Suburban schools, 190 to Cleveland Public Schools, 141 to Catholic Schools. In addition, these announcements were distributed to all classes visiting the Museum and to schools where staff members gave talks. Announcements were made in all Gallery and Special classes, and Members groups were notified along with the announcement of fall registration. The Publicity Department cooperated extensively and there were numerous articles and photographs in all the papers.

PROCEDURE

The procedure of handling classes was essentially the same as in previous years. All groups met in the auditorium and were seated according to class. At 9:30 each group left with its teacher to go to a designated spot in the fine arts garden or, on rainy days, to a Museum studio or gallery. The use of various media which the fee made possible included such things as crayon, chalk, transparent watercolor, tempera paint, and cut paper. All teachers wrote reports on teaching procedure, lesson evaluation, etc. These deal with actual lessons taught and are on file in the lesson plan file in the office of the Supervisor of Children's Classes.

STAFF

Staff Conferences and interviews were begun in April and all appointments for teachers and assistants were confirmed in May. The entire staff was so efficient that good reports were had from all sources, parents as well as students.

Teachers and age levels were:

Tuesday and Thursday

6 years Miss Jetta Hansen
6½ years Miss Nancy Serage
7 years Mrs. Jane Grimes

Wednesday and Friday

11 years Mrs. Jane Grimes
11½ years Mr. Howard Reid
12 years Mrs. Viola Wike

8 years Mrs. Rita Myers
9 years Mr. Kenneth Caldwell
9½ & 10 years Miss Claire Alice Hunter

Extra teacher: Mr. Howard Reid
Supervisor: Mrs. Dorothy Van Loosen

13 years Miss Nancy Serage
14 years Mrs. Dorothy Van Loosen
15, 16, & 17 years
Mr. Kenneth Caldwell

Extra teacher: Miss Jetta Hansen

Supplies and equipment were handled by Jean O'Hara and Janet Miskiewicz.

Both of these girls were formerly in Museum classes, then were volunteer assistants, and now are very capable additions to the Museum's part-time staff.

Volunteer assistants come to our classes from three main sources:

VOLUNTEER ASSISTANTS

Other Museum drawing classes, The Cleveland Press, and the Welfare Federation.

Each year our standards for these young people are raised so that several applicants were eliminated and eight outstanding girls remained on regular duty.

An advance meeting of the entire group, as well as individual conferences, was held with the Supervisor of Classes for the explanation of duties and assignments. After the summer session, letters accompanied by color prints of "The Roadmenders" by Van Gogh.

In October all classes were represented in an outstanding exhibition which hung in the Educational Corridor. Approximately 150 students were represented and the work presented was as varied as possible. All work was fully labeled and described as to subject matter, problems, teaching aim, and the medium/ and/or technique.

EXHIBITION

A popular feature in connection with this exhibition was a radio talk describing the work and mentioning 42 individual students of various ages. This talk was given by the Supervisor of Classes and cards were sent to all the students so that their family and friends could listen. Reports still continue to come regarding the pleasure that this simple event brought to these people.

Also, reports still continue to come regarding the pleasure that the

October Classes have brought to many young people. We have already had inquiries about next summer and are beginning to look forward.

Respectfully submitted,

Dorothy Van Loozen
Supervisor of Children's Classes

THE CLEVELAND MUSEUM OF ART
Department of Education

3

To: Dr. Thomas Munro, Curator of Education

From: Ronald Day, Assistant Supervisor of Art, Cleveland Public Schools

Subject: Annual Report, 1951

Introduction:

In September, 1950, Mr. Alfred Howell, Director of Art, Cleveland Public Schools, defined the responsibilities of this three-man department as follows:

1. Museum service for 116 elementary schools, 20 junior high schools, 13 senior high schools, and 12 special schools.
 2. Assembling and hanging special art exhibits: some permanently established, recurring regularly at repeated intervals, such as The Regional Scholastic Exhibition; other variable exhibits such as an exhibit for the meeting of the art section of the OEA.
 3. Supervising radio art appreciation programs from our school station WBOE. This includes periodic revisions of these programs.
- The format of the following report is based on the above three activities.

I. MUSEUM SERVICE:

A. Regular Museum service (service repeated in a similar pattern each year).

1. Elementary schools (Miss Juanita Sheffield is responsible for this work, though there is some overlapping of service).

a. Total number of classes taught:

- 1) In Museum: 75 talks, 82 groups - 2947 students
- 2) In Schools: 70 talks, 86 groups - 3024 students

b. Subjects often requested:

- 1) In Museum: Indians, Egypt, Medieval, Mexico, etc.
- 2) In Schools: Latin America, Christmas story, Africa, etc.

c. Comments: Approximately 92 elementary teachers were serviced, and 65 elementary schools were contacted in 1951.

(2) Miss Sheffield has spent more time than usual in the schools which are located ten or fourteen miles away from the Museum. She can reach several hundred pupils in a single day by taking exhibits from the circulating division's collection and several boxes of slides to cover from three to four subjects. Frequently classes double up in a class room or in school auditoriums in order to receive the lessons. By spending an entire day in one building or

visiting two neighboring schools (usually under supervision of one principal) many pupils receive these lessons.

In schools, the lessons vary from thirty minutes to an hour (principals change bell schedules when possible). The interest of these classes is most gratifying. They cheerfully miss recess (some delay starting for lunch) in order to get a closer view of the exhibit material. One important factor in favor of these visits to outlying schools is that the length of time required for a bus trip (transit company insists that only main routes be followed, no short cuts because of sharp turns, hills, etc..) would cut some visits which are far away to less than half an hour in the Museum.

Many of these children have reacted most favorably and have been responsible for trips to the Museum with their parents.

- 2)) In contrast to number of pupils reached and time limitations, a visit to the Museum usually lasts $1\frac{1}{2}$ to 2 hours (9:30 - 11:30) for a class of forty pupils (double classes of ninety or so). Naturally, these visits to the Museum are high spots for the children - they receive a more concentrated dose and view of the art work in ideal settings. Many of these pupils also encourage their parents to visit the Museum on Sundays.

2. Junior High Schools (Bernard Weiner is responsible for this work, though there is some overlapping of services).

a. Total number of classes taught:

- 1) In Museum: 52 talks, 52 groups - 1064 students.
- 2) In Schools: 261 talks, 264 groups - 9520 students.
- 3) Talks ^{given} by teachers in the schools but prepared by Bernard Weiner:
1 talk, 20 groups - 700 students. (assembly)

b. Subjects requested:

- 1) In Museum: May Show, Egypt, Greece, Rome, etc.
- 2) In Schools: Mural painting, figure drawing, history and purpose of Art Museum, etc.

- c. Comments: Approximately 41 teachers were serviced. Most of these were art teachers, though a few were social studies teachers.

3. Senior High Schools (Ronald Day is responsible for this work, though again, there is some overlapping of service).

a. Total number of classes taught:

- 1) In Museum: 22 talks, 22 groups - 750 students
- 2) In Schools: 231 talks, 250 groups - 8606 students
- 3) Talks given by teachers in schools, though prepared by Ronald Day:
20 talks, 20 groups - 690 students

b. Subjects requested:

- 1) In Museum: May Show, Classical collection for Latin Clubs, Peruvian collection for Spanish Clubs, Western culture for social studies groups, etc.
- 2) In Schools: Contemporary painting, interior design, glass, Egypt, Greece, Rome, the Roman Home, background for Shakespeare, Etc.

c. Comments: Approximate number of teachers serviced:

art 25, social studies 11, home economics 4, Latin 2, English 2.

B. Special Museum Services given in 1951:

Two new requests were received this past year, further extending our museum services:

1. Request by teachers of the New American classes. These are foreign-born pupils recently arrived in this country. They vary greatly in age, interests, and ability as well as languages. As a group, they welcome the friendly interest and teaching of others. Several contacts were made with these classes - visits to the Art Museum as well as lessons given at their schools.

2. The other new request was for talks explaining the services of the Art Museum in relation to schools. Many teachers are new to Cleveland ~~and~~ and were unacquainted with the unique services of our Art Museum. Those who knew of scheduled visits, etc., frequently were not aware of the broad scope of these services.

a. Total number of adult groups serviced in "evaluation" series:

1) In Museum: 2 talks, 2 groups - 66 adults.

2) In Schools: 5 talks, 5 groups - 151 adults.

b. Comments: most of these contacts were made by Miss Juanita Sheflee.

3. Evening ~~Work~~ at John Huntington Polytechnic Institute:

a. Because of the illness of Mr. Frank Wilcox, Ronald Day substituted for him, and in so doing managed to use considerable Museum material.

b. ~~Museum~~ Total number of adult groups serviced at John Huntington: (evening)

1) In Museum: 2 talks, 2 groups - 75 adults.

2) In John Huntington: 12 talks, 12 groups - 400 adults.

4. Sunday Gallery Talks: 2 talks, 2 groups - 190 adults.

5. Monday and Saturday Staff Talks: 5 talks, 5 groups - 75 adults

II. Work with Exhibitions:

A. Regional Scholastic awards. This annual exhibit presents a challenging job of organization, requiring intense concentration of two of the three staff members during February and March.

B. In addition to this spring Scholastic Exhibit, there is a much smaller annual exhibit of winning work ^{from the Scholastic} put up in the educational corridor of the Cleveland Museum of Art. Though Mrs. Ruggles does the actual display work, the assembling, recording, wrapping, etc. takes about five days ^{of our time}.

C. The Annual Art Teachers' Exhibition in the fall takes about five days time, including planning, selecting, hanging, dismantling, and wrapping.

D. This year, with the cooperation of Mrs. Ruggles, a fourteen foot exhibit was prepared for the Art Section Meeting of the OEA visits on public school art work.

E. About 25% of Ronald Day's time is spent on exhibits; 20% of Mr. Weiner's; and 10% of Miss Sheflee's.

III. Radio Works:

A. We write, produce, or supervise the following radio art appreciation lessons:

I. Elementary radio lessons:

a. Eleven weekly lessons directed to the 5th grade in the fall semester. The scripts were entirely rewritten in 1951

b. Eleven weekly lessons directed to the 6th grade in the spring semester. In January an entirely new teachers' manual for the 6th grade radio art appreciation was compiled. The scripts for this brand new series required much research and preparation.

c. In the spring semester Miss Sheflee did all the elementary radio work; in the fall semester the responsibility was shared equally by Miss Sheflee and Mr. Day. All three helped on the manual, though the bulk of this work was done by Miss Sheflee.

d. We reach an average of fifty to sixty elementary classes weekly for twenty-two weeks with these elementary programs; approximately

2100 students weekly or a total for the year of 46,200 students.

e. We continually stress the Museum and its collection in these radio art appreciation lessons.

2. Junior High Radio Lessons:

a. We give two series of four lessons each, in every semester, making a total for the year of 16 lessons directed to the 7B, 8A, 8B, and 7 A.
b. Mr. Day was responsible for the writing and broadcasting of the twelve lessons in the 7B, 7A, and 8A series.

c. The new 8B series, given for the first time in the fall of 1951, required a great deal of time in preparation and is one of our most important single contributions of the year. We prepared eight lessons (four to be given in the spring of 1952) on the lives of Leonardo Da Vinci, Michelangelo, El Greco, Frans Hals, Daumier, Van Gogh, Monet, and Winslow Homer. The preparation of these lessons ~~indicated that they~~ include:

- 1) The selection of visual material for fifty slides.
 - 2) The preparation of two complete teachers' manuals with biographical material, stylistic analysis, etc. on each artist. A great deal of research went into this.
 - 3) Consultation with the script writer, Miss Ella Hartman of WBOE.
 - 4) Observation of the lessons in practice.
 - 5) This work was shared by all three members of the staff, though the bulk of the work was done by Mr. Weiner and Mr. Day.
- d. We reach approximately forty-five junior high classes each broadcast, making a total of 1575 students each broadcast, or 15,130 students during the year.

B. We consider radio an effective and worthwhile way of teaching art appreciation.

IV. Extra Responsibilities: All three on the staff have extra responsibilities that do not come under the above headings.

A. All three staff members hold conferences with teachers in the schools regarding programs and lectures (ie. helping Miss Worthington, Case Woodland School, select Museum material to fit the lower primary unit on the home and family, which is ~~now~~ now being revised.)

B. There is a certain amount of desk work which is necessary, since we do most of our own scheduling, letter writing, telephone calls, etc.

C. Since many of these extra responsibilities are different for each person, we list them separately.

1. Miss Sheffield:

- a. Organized a meeting for elementary principals and 6th grade art-radio teachers and presented the plan for a new series in this meeting.
- b. On committee for Art Section of N.E.O.T.A.
- c. On committee for Art Section of O.E.A.
- d. Served as judge for Cleveland Dental Society Posters.
- e. Gave special appreciation lessons such as clay modeling for Sight Saving classes.
- f. Served on committee with Ronald Day screening art films.
- g. Escorted French visitors to W.B.O.E. for tours.

2. Mr. Weiner:

- a. Assisted Mr. Day in screening films for the 1951 Cleveland Film Festival.
- b. Gave one Sunday radio talk on the regular Museum program over WTAM.

- c. Participated on the Eleanor Hansen women's program on WHK to publicize the May Show of 1951.
- d. Presented one Monday staff talk devoted to the new 6B radio art lessons.

3. Mr. Day

- a. Attended as many of the monthly meetings of the Inter-Museum Council as possible.
- b. Attends as many of Superintendent Schimmerer's monthly staff meetings as possible.
- c. Gave one Monday staff talk and one Saturday staff talk to the Educational Department of the Cleveland Museum of Art.
- d. Participated actively in several teachers' meetings in the schools, especially two concerning the new radio series.
- e. Gave one Sunday gallery talk and one Sunday radio talk.
- f. Was chairman of the art section of the Annual Cleveland Film Festival. This required a great deal of time writing letters to film producers and distributors, and screening art films.
- g. Was asked to help judge: Central Outdoor Poster Contest, Laurel School Art Work, Catholic Youth Organization Posters, AAA Safety Posters.
- h. Spends a certain amount of time as consultant with the two other members of the staff as to general policy, etc.
- i. Occasionally escorts visitors to observe school activities.

V. Conclusions:

A. We should like to express appreciation for the active support of our program by Dr. Mark Schinnerer, Mr. Alfred Howell, Mr. William Milliken, Dr. Thomas Munro, Dr. Harry Ritchie, and Mrs. Margaret Brown.

B. We should like to express appreciation for the excellent cooperation of the library staff, slide department, and department of loan collection of the Cleveland Museum of Art.

C. We are grateful for the fact that the three members of the public school staff work together so well. No one could ask for a better attitude than that shown by both Miss Sheffield and Mr. Weiner. They are both excellent teachers.

D. We are happy to note a substantial increase in our total statistics over the year 1950, though the statistics are not quite as high as 1947, '48, and '49. In the spirit of self examination, we list the following factors which have an important effect on statistics:

I. Concerning the number of Cleveland Public School classes coming to the Museum, there are several factors to consider:

- a. In 1951 there were no outstanding exhibits of general interest like the Berlin Exhibit of 1946. Instead, the exhibits have been more specialized and lack general appeal to many teachers.
- b. Distributive Education has been dropped in the Cleveland Public School system. This affects the senior high statistics in the Museum, since approximately 200 come to the Museum each year.
- c. We are getting increased competition from other Museums for new services offered in the last few years, two new ones in 1951:
 - 1) A teacher is assigned half time at the Cleveland Health Museum by the Cleveland Board of Education.
 - 2) A teacher is assigned half time at the Cleveland Zoo by the Cleveland Board of Education.
 - 3) In the last three or four years, the services given by the teacher at the Cleveland Historical Museum have been greatly extended.
 - 4) All of these increased services offered by other Museums (especially the new ones), tend to spread the field trips to a wider number of Museums,

since most principals encourage a limitation on the number of field trips taken a year.

- d. A general curtailment of the number of field trips to all Museums is necessary in some of the schools in the lower economic neighborhoods because of the increased rates charged for busses by the Cleveland Transit System. Several elementary principals have expressed reluctance to add to the money worries of parents in their districts.
- e. Unfortunately, many of our competing museums have a less restricted atmosphere than ours; students are allowed to handle some objects, while our collection, including the loan collections, is very "precious" and students are not allowed to handle anything. (Some of the art museums of other cities have been more active than ours in having exhibits planned especially for young people: "participating" exhibits wherein the students have an opportunity to touch, construct, etc. Miss Sheffield owns a few North American Indian tools picked up on Colorado prairies, which we allow the children to handle when they visit our Indian collection. This small gesture of allowing them to handle even such a simple object is much appreciated. Perhaps in time, a few similar items (authentic but durable and easily replaceable) related to our Museum exhibits may contribute to a more relaxed atmosphere.)

2. There are several reasons why there are slightly fewer classes contacted in the schools in 1951 than in 1948 or 1949.

- a. In the past three or four years, we have had added exhibit responsibilities, especially since we have taken on the publicity for the Scholastic Exhibit.
- b. In the last two years, we have spent more than the usual amount of time on radio work - the revision of programs and the writing of scripts.
- c. In 1951, we did more work with teacher groups in the "evaluation" series.
- d. The drop of enrollment in some of the more specialized classes in high schools affects the ratio of statistics and preparation. (For instance, the drop in enrollment has reduced the number of home making classes at John Addams from five to two, and yet, of course, they wish the same number of subjects offered). It requires the same amount of slide preparation for two classes as for five.
- e. There seems to be a trend towards more requests for double period talks in the schools, in place of single period talks.
- f. In the past few years, there has been a marked tendency towards requests for a more highly individual type of teaching geared to the individual needs of teachers, and classes. There are more requests for a greater variety of lessons, rather than repeating the same lesson many times.
- g. For some unknown reason, there were fewer auditorium programs requested in 1951 than usual.

The above considerations are not offered in a defensive spirit, but, instead, in one of honest critical self-analysis.

Respectfully submitted

Ronald Day, Assistant Supervisor of Art, Cleveland Public School

THE CLEVELAND MUSEUM OF ART
Department of Education

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To: Curator of Education

From: William E. Ward, Supervisor of Motion Picture Activities

Subject: Motion Picture Activities for 1951

Attached to this report is the list of film programs offered to the Museum members and the public during the year 1951. This list contains both titles and attendance.

This year, film programs were well-attended. The popular type of English and French films still tend to bring out our "turn-away" crowds. For two British films, PYGMALION and KIND HEARTS AND CORONETS, we had to turn away well over 200 people for each performance. Fortunately, circumstances made it possible for us to replay PYGMALION the same Sunday, to another full house of people who had waited in the Museum until the first showing was over. THE STORM WITHIN and BEAUTY AND THE BEAST were the two French films for which we were again forced to turn away people due to the limited seating capacity of our auditorium.

Once again, we have experienced the usual difficulty with booking films. The film industry seems a rather vague one, with little interest for institutions such as ours, when it comes to booking films. There is, however, one agent here in Cleveland - The Imperial Films - who have been very helpful in getting films for us and also seeing that we have the films in the building on time. This, of course, is very important because on a few occasions in the past, films coming from out of the city have been delayed, and have caused us to substitute programs with local ^{available} ~~activities~~ material from the Public Library. This material, for the most part, is not desirable for our programs. In connection with this difficult ~~problem~~ of booking films, Mrs. Margaret Brown has been most valuable, due both to her interest in the film world, and to her many important contacts with the booking agents.

This year, a considerable amount of money has been spent on improvements,

both in the projection booth and on the stage. The new sound system has improved the quality of performances to the point where we may now consider our showings on a level with a commercial house. The new beaded screen on the stage, is now giving the slides from the Slide Department new life, not to mention the fact that it has improved the quality of the slides brought in by lecturers from the outside. So often, slides brought in from the outside are in quality far beneath the material in our own Slide Department. Our 35mm projector has been overhauled and partially rebuilt, thus giving much better light. The sound-proofing material put in the projection booth has also helped greatly in improving the quality of our film showings. All these improvements are greatly appreciated by our regular film audience, for more than one has mentioned to me that our programs recently have been much improved. Needless to say, however, we are all patiently waiting for the day when we can have another 35mm projector, thus making it possible to eliminate the monotony of having to shut down between reels .

I would like to mention the fact that several people have asked me if it would be possible to have another "Film Club", such as the organization Mr. Milton Fox once formed here in the Museum. Members in such an organization would be called upon to pay a small annual fee which would in turn give them special privileges on movie nights. This fee could be used to buy new equipment as well as to help with the rising cost of programs which we are now experiencing. I wholeheartedly approve of such a plan and would like to suggest that some thought be given to such an idea.

Respectfully submitted

William E. Ward, Supervisor of Motion Picture Activities

THE CLEVELAND MUSEUM OF ART
 Department of Education
 SUMMARY OF THE MOTION PICTURE PROGRAMS

1951

	PROGRAMS	SHOWINGS	ATTENDANCES
Friday Programs	7	13	3295
Saturday Programs	9	9	3883
Sunday Programs	8	9	4322
Wednesday Programs	4	8	2235
Lecture Program with Films	6	6	1886
TOTAL FOR YEAR 1951	<u>34</u>	<u>45</u>	<u>15621</u>

THE CLEVELAND MUSEUM OF ART
Department of Education

Motion Pictures
1951

Friday Film Programs

Date	evening afternoon	Name of Film	Size	Sound Silent	Attendance
Jan. 12	evening	Chaplin Film Festival	16 MM	Sound	500
Jan. 12	afternoon	Chaplin Film Festival	16MM	Sound ⁷	85
Feb. 2	evening	Art Films: <u>Lascaux, Cradle of Man's Art and Reubens</u>	16MM	Sound	150
Feb. 2	afternoon	Art Films: <u>Lascaux, Cradle of Man's Art and Reubens</u>	16MM	Sound	40
Apr. 6	afternoon	Hansel and Gretel (special Cleveland premiere for members of The Motion Picture Council)	16MM	Sound	95
May II	evening	Quartet	35MM	Sound	250
May II	afternoon	Quartet	35MM	Sound	27
Oct. 5	evening	The Titan	35MM	Sound	500
Oct. 5	afternoon	The Titan	35MM	Sound	371
Oct. 26	evening	The Storm Within	16MM	Sound	520
Oct. 26	afternoon	The Storm Within	16MM	Sound	107
Dec. 7	evening	Kind Hearts and Coronets	35MM	Sound	520
Dec. 7	afternoon	Kind Hearts and Coronets	35MM	Sound	130
					<u>3295</u>

Seven Programs, Total Attendance 3295

THE CLEVELAND MUSEUM OF ART
Department of Education

Motion Pictures
1951

Sunday Film Programs

Date	Name of Film	Size	Sound Silent	Attendance
Jan. 14	Chaplin Film Festival	16MM	Sound	528
Jan. 28	The Quiet One	16MM	Sound	415
Feb. 11	Die Fledermaus	35MM	Sound	520
Feb. 25 3 PM	Pygmalion	35MM	Sound	502
Feb. 25 4:30 PM	Pygmalion	35MM	Sound	450
Mar. 18	Saints and Sinners	35MM	Sound	502
Apr. 8	FRENCH ART FILMS Composer in Clay The Aubusson Tapestries The Art of Islam Images Medievales	16MM	Sound	385
Oct. 7	The Titan	35MM	Sound	540
Dec. 19	The Maya Through the Ages	16MM	Sound	480
				1551
				4322

Eight Programs, Total Attendance4322

THE CLEVELAND MUSEUM OF ART
Department of Education

Motion Pictures
1951

Wednesday Film Programs

Date	evening afternoon	Name of Film	Size	Sound Silent	Attendance
Feb. 28	evening	Strangers in the House	35MM	Sound	502
Feb. 28	afternoon	Strangers in the House	35MM	Sound	76
Apr. 18	evening	Carnival in Flanders	16MM	Sound	415
Apr. 18	afternoon	Carnival in Flanders	16MM	Sound	105
May 2	evening	Beauty and the Beast	35MM	Sound	525
May 2	afternoon	Beauty and the Beast	35MM	Sound	167
Nov. 7	evening	The Well Digger's Daughter	35MM	Sound	355
Nov. 7	afternoon	The Well Digger's Daughter	35MM	Sound	90
Eight Programs, Total Attendance.....					<u>2235</u>

Eight Programs, Total Attendance.....2235

THE CLEVELAND MUSEUM OF ART
Department of Education

Motion Pictures
1951

Saturday Films for Children

Date	Name of Film	Size	Sound Silent	Attendance
Jan. 6	Dumbo	35MM	Sound	500
Jan. 13	Chaplin Film Festival	16MM	Sound	500
Feb. 10	Swiss Family Robinson	35MM	Sound	400
Mar. 17	Tom Brown's School Days	35MM	Sound	375
Mar. 31	Adventures of Chico	16MM	Sound	450
A pr. 7	Hansel and Gretel	16MM	Sound	625
Apr. 21	Movie Crazy	35MM	Sound	250
Oct. 6	Dumbo	35MM	Sound	375
Nov. 10	The Elephant Boy	35MM	Sound	408
				<u>3883</u>

Nine Programs, Total Attendance 3883

THE CLEVELAND MUSEUM OF ART
Department of Education

Motion Pictures
1951

Films with Lectures

Date	Name of Lecture	Size	Sound Silent	Attendance
Jan. 26	Mystic Isle of Mt. Desert, a lecture with color film, by Hal H. Harrison.	16MM	Silent	365
Mar. 2	Lost Worlds, a lecture with color film, by Count Byron de Prorok.	16MM	Silent	335
Apr. 6	New Directions in Film Art, with black & white films, by Maya Deren.	16MM	Silent	235
Oct. 14	The Art of Making Glass, with color film, by Robert Tesmer.	16MM	Silent	465
Oct. 23	THE STORY OF GEM CUTTING, with color film, by Robert Tesmer.	16MM	Silent	247
Nov. 11	The Art of the Silversmith Today, with color film, by Frederick A. Miller.	16MM	Silent	239
Six Programs, Total Attendance				1886

42

THE CLEVELAND MUSEUM OF ART
Department of Education

To: The Curator of Education

From: William E. Ward, Supervisor of Motion Picture Activities

Subject: Department of Education Special Exhibitions, 1951

EXHIBITIONS PRESENTED

Little Gallery Exhibitions

- 1) Contemporary French Artists 3rd January - 12th March
- 2) Primitive, Folk Art 15th March - 10th May
- 3) Poster Art 15th May - 20th October
- 4) The Mask 22nd October - 15th January

Textile Corridor Showings

- 1) Flower Paintings 30th December - 1st February
- 2) Japanese Flower Prints 1st February - 1st November
- 3) The Horse in Drawings 1st November - 1st January

The Little Gallery this year presented four educational exhibitions opening with Contemporary French Artists, on January 3rd. This show was held in cooperation with "French Week", April 6th-13th, here in Cleveland. Mrs. Malcolm McBride and Mr. Paul D. Wurzburger generously loaned three paintings each, from their collections, for this show. This exhibition took on additional interest and importance in that Raymond Bayer, Professor at the Sorbonne, lectured here at the museum on Contemporary French Art, on January 5th.

Primitive, Folk Art was perhaps the least successful of the four shows installed in the Little Gallery this year. However, much interest was shown among the many visitors who made their way to the alcove in Gallery I. Once again, outside collections were drawn upon for Gallery material. The Western Reserve Historical Society Museum made available on loan, three early American primitive paintings, and

Mrs. DeForest Mellon loaned us an early Pennsylvania Dutch bedspread. The remainder of the exhibition was made up of museum objects.

Poster Art dealt with the long overlooked, in Museums, field of commercial advertising art. Without the help of Miss Lada Sykora and Mr. Angelo D. Bulone, both representing Central Outdoor Advertising, this show would have been impossible. They both contributed generously to the exhibition. Of special interest to many gallery visitors, was the Fisher Bros. billboard poster that covered most of the main wall. We were fortunate in having not only the finished printed poster, but the working drawings made by Mr. Bulone, from the first sketch to the finished poster design.

The Mask, perhaps most popular of all the Little Gallery Exhibitions this year, was a complementary show for the James Ensor Exhibition. This exhibition was additionally timely in that it opened the same week as Halloween. All masks for this exhibition were from the museum's collection, with the exception of two: 1) a fine Japanese Nō Mask loaned by Mrs. Margaret Marcus, and 2) a Sinhalese Devil Mask, loaned by myself.

Mention should be made of the pictures hung in the Textile Corridor during the year. First, a group of four Flower Paintings by Cleveland artists; second, - a group of four Japanese Flower prints (these prints were used as visual material for Mrs. Marcus' course in flower arrangement); and third, currently hanging, - a group of five drawings of horses, by occidental and oriental masters.

Respectfully submitted,

William E. Ward
Supervisor

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THE CLEVELAND MUSEUM OF ART
Department of Education

To: Curator of Education

From: Doris E. Dunlavy, Administrator, Section of Circulating Exhibits

Subject: Annual Report, 1951

	<u>1950</u>	<u>1951</u>
Exhibits placed in cases	797	761
Individual objects lent to classrooms for use	5873	7956
Paintings and framed prints	156	191
Wall Exhibits, installed by borrower	24	37
Posters	102	165

Traveling about from place to place this year, it has been gratifying to receive so many expressions of appreciation for the services of the division, from principals, supervisors, librarians, etc.

The decrease in the number of exhibits installed in cases has been due, primarily, to my accident at Shaker Heights High School last April, which forced me to limit the amount of material I carried. Contributing also to this decrease was the increase in other activities. The inclement weather this fall halted outside activities. Many exhibits, already prepared for delivery, had to be canceled, as well as classes, both in and out of the building, for which material was already reserved and checked.

For a number of years, many schools have sent in their requests for material to correlate with the school program. Slowly, others are realizing the value of this system.

Because so many schools study the same subject at the same time, it

has not been possible to encourage this system beyond a certain point. However, this year, it has been done as much as possible. Some schools, realizing the problem, sent lists of subjects with preferred dates. These were filled, on the date nearest that requested, when the exhibit could be made available. The teachers used the material either as an introduction to the topic, parallel to its study, or as a review, the case material always being pertinent to the school program. There are still schools where material is used only as a show for Parent-Teacher Association meetings, and where little effort is made to call the children's attention to it.

Wherever there was a liason person, the selection of material was much more wisely used, and its use much greater. Miss Sheffield did much this year in the Cleveland Public Schools to give the teachers a better understanding of the ways in which the collection can be useful to the classroom teacher. The art teachers of Shaker Heights* made regular visits to the division. They saw new accessions, received ideas for teaching problems, took material out for classroom use, and scheduled exhibits for the cases in their schools. It is felt that the Shaker School system probably uses the lending division to as great advantage as any in the city. My close contact with the Cleveland Heights school system* has developed an understanding use of the case exhibit by the teachers there. The many changes of personnel in the schools require closer contact in all schools, to keep real life in our program.

A series of "survey or evaluation programs" was given in the Cleveland Public Schools last spring. The Museum, through this division, was asked

*Report to the superintendent appended.

to cooperate with other, to acquaint the teachers with the visual aids available for teaching in Cleveland. Materials, showing a cross section of the collection, were taken to the meetings and brief explanations of the services of the division were given. Both Miss Sheflee and I worked on these programs, as there were sometimes two scheduled for the same day. The following schools had such programs: Anthony Wayne, A.J. Rickoff, Washington Park, Harvard, R.J. Jones, Valeey View, Washington Irving, Giddings, Sowinski, Doan, Warren, Wade Park, and Mark Twain. No Museum personnel was available to go to the last three schools, but material and information was made available to each. A conference was held with a teacher from the school so that she could pass along pertinent information. The response of ~~many~~ the principals and teachers showed great enthusiasm. The only regret was that regular services had to be limited in many schools and practically withheld from distant schools.

The three Cleveland Board of Education teachers, Mr. Day, Miss Sheflee, and Mr. Weiner, stationed at the Museum, have been reaching out to fill the needs of the more remote schools, whose pupils can not visit the Museum, and the lending division cannot serve. They have acquainted the personnel in these schools with the services and have given an understanding of the methods of using the materials. Whenever the division is able to serve these schools, they will be prepared to use it to advantage. They are most eager.

The area set apart as a gallery at Collinwood High School, under the direction of Mr. Howard Reid, was used four times last year by this division. The following exhibits were installed: Medieval World, wall exhibit with two cases of Medieval Armor and Crafts; thirty framed original leaves of Manuscripts and Printing covering nine centuries, with two cases showing the Development of Writing Through the Ages; Theater, wall exhibit with two cases of Puppets and Shadow Figures; and Styles in Painting--Duccio to Kandinsky, framed large color reproductions. These exhibits were arranged for use by several teachers in the

school.

Conferences with Miss Pinches of Case Institute of Technology developed a full schedule for the year. Two courses, cultural background of different periods of history, running simultaneously, required the use of two cases to fill teaching needs. Wall exhibits and sets of class room material, useful in the teaching of these courses, were shown to Miss Pinches, and sources of purchase were given. Case Institute acquired as many of these as were still available, and borrows the others, for periods of two to four weeks, from the lending division. Mounts of Egyptian hieroglyphics, drawings of the Greek architectural orders, etc. were lent to Case Institute so that they might make photostatic copies of them. Copies were given to this division. "Nomads", by John Teyral, a large oil painting belonging to the Mary A. Warner Collection, is hanging in the lounge of Tomilson Hall.

Pictures were supplied for many of the social rooms of Western Reserve University such as the School of Nursing, Haydn Hall, Thwing Tyler House, etc. Exhibits were placed in cases in Mather Hall, Clark Hall, Euclid Hall, and Cleveland College.

Fenn College received exhibits for the case outside the library door. Mr. Sill, librarian, visited the Museum often, and offered suggestions of the type of material which would be timely. He expressed appreciation of the service, and made the interest of the students seem very genuine through his reports.

Mr. Howard Whittaker again requested an exhibit for the case in the library of the Music School Settlement. A very large case, visible from three sides, required the use of a folding screen. A group of early original music manuscripts and photographs of early musical instruments were arranged for the display.

Laurel School received monthly case exhibits, following a schedule set up

by the school. In April, a panel, prepared by Mrs. Ruggles, and a group of objects from the lending collection, were displayed at Laurel for the Cultural Arts Committee Workshop of the Welfare Federation. Museum programs, photographs of activities, etc. were used to show the influence of the Museum in the community. The Historical Museum, Public Schools, Recreation Department, Karamu, etc. cooperated in this activity to show sources of aid for workers in settlements and other agencies.

Akron Art Institute used eighty-five objects from the Section of Circulating Exhibits this past year. Mr. Culler was in and selected the material, which he used in exhibitions at the Institute. His appreciation was most heartily expressed.

Delivery of Educational Department exhibition panels, prepared by Mrs. Ruggles for Halle Bros., Higbee Co., Phillis Wheatley, etc. were delivered in the station wagon, saving the expense of hiring a truck. Mrs. Ruggles, considerate as always, made her plans fit into the schedule of the division, causing little interruption in the regular work.

In cooperation with the Cleveland Public Library, the Council on World Affairs, and the Cleveland Press, the "Roads to World Understanding", youth programs were continued this year. For the seven programs, the lending division delivered 705 objects to the Public Relations Department of the Cleveland Public Library for exhibition. I attended these meetings as a representative of the Museum.

In cooperation with the Federation of Women, an exhibition was installed, in April, at the Higbee Co., showing the handicraft of various nationality groups.

Samples of new accessions were placed in the Textile Room on December 8 for the teaching staff to see. This is an annual display to keep the staff up to date. A group of objects, suggestive of Christmas problems, was requested, and displayed at the same time.

On November 27, Mrs. Ruggles and I selected and arranged an exhibition of objects in the Textile Room for the Tuesdays at Eleven program, under the direction of Mrs. Gertrude Horung. Two days were devoted to selection of objects, arrangement, delivering the requested talks, and putting away of the materials. It is felt that the presentation was satisfactorily made and met Museum standards. However, practically no one else knew what the meeting was to be, no notices had been sent out, and two people attended.

A special report was written and delivered to the Trustees and Advisory Council on December 5. The services of the division, their extent, and how they are carried out were described, to give an overall picture of the work of the Section of Circulating Exhibits.

A report on the Mary A. Warner Collection, the number of paintings, use, care, etc. is appended. Of the 31 paintings belonging to the Section of Circulating Exhibits, twenty are now out on loan. It is regrettable that the paintings can not be changed more frequently.

Mr. Alvarez is a most valuable person in the division because of his willingness and ability to do the work. Listed below are a number of the services rendered to other departments, the work being done primarily by him: Lettering of signs for the Annual Textile Show, 1951; Chart for Furniture arrangement of Gallery II; Several large signs for the 35th Anniversary Exhibition; Matisse signatures for Gallery IX; Work in the galleries in January; Work in the galleries for the May Show installation; Work on May Show on the days the jury was here; Delivery of bulletins and other bulk mail to the main post office; Signs made for the sales desk; Copies made of hallmarks from silver;

Displays in downtown store windows, advertising the May Show, are handled by this division. This year, it was necessary to concentrate primarily on The Second Federal Savings and Loan Association, 221 Euclid. Mrs. Hornung arranged for this space, 58" x 96" x 30" to be used by the Museum. Much primary series material was used, supplemented by some from the lending collection, and

some from the individual artists. A conference was held with Mr. Harry Winsor of the Second Federal, followed by reserving of primary series material, contacting artists, picking up materials from their homes, and planning the details of the show. A 4' x 8' panel was made advertising "Art Week" in Cleveland. Mr. Winsor was extremely pleased with the results and sent photographs of the window to the lending division. He would like to have this an annual show but it is too time consuming.

Other exhibits for May Show advertising were placed in the windows of the two downtown Stouffer Restaurants and Sterling-Lindner-Davis Co. Large posters were placed at the entrance to the Williamson Building and the Provident Savings and Loan Co. The large sign from the Second Federal was revised slightly and used in the foyer of the Union Commerce Building.

Mr. Alvarez made a great deal of much needed equipment for the division. New packing cases were needed for most of the wall exhibits, the originals were in extremely poor condition. Several new print storage boxes and carrying cases for prints and textiles were made, with many more needed. This project was decided upon, though very time consuming, since the preservation of the collection, for future use, depends to some extent on this equipment.

New mats were made for a large number of prints which have been in constant use for the last 15 or 20 years. Many more are in need of the same attention. Considering the constant use and lack of proper storage, it is remarkable that the mats have lasted so long. The mounting of wall paper patterns, photographs, etc., are making additional material available to the teachers.

The new shelves for print box storage, above the file cabinets, freed one section of four much needed shelves for the storage of objects. Print boxes, formerly on the floor under shelves and desks, are now off the floor and more accessible.

The Harold T. Clark Educational Extension Fund has made rather purchases possible which in turn have allowed additional exhibits to be prepared and

circulated this fall.

Respectfully submitted

Doris E. Dunlavy
Administrator, Section of Circulating Exhibits

THE CLEVELAND MUSEUM OF ART
Department of Education
Section of Circulating Exhibits

Shaker Heights Schools

To: Mr. William Slade Jr., Superintendent

The Shaker Heights elementary art teachers have made periodic visits to the lending division. These regular visits have kept them up to date on new accessions, allowed selection of subject for exhibits, arranged schedules for displays, provided the Museum staff with information on teaching problem and grade level for which the display was intended, and allowed selection of material for class room use, which the teachers took with them. It is felt that this close contact with the teachers is one of the most outstanding factors in making the service of the division of real value to the teachers and pupils.

The following exhibits were placed in the Shaker Heights schools during the year 1951:

Mable D. Ely Gallery, Shaker High School---Mr. Charles Jeffery

January 2 - January 16	18th Century England
January 16 - January 30	Portraits in the Making
January 30 - April 26	American Revolution
April 26 - April 26	Geometric Solids
April 26 - May 18	Henry G. Keller Show - sketches, drawings, prints, water colors
September 18 - October 23	Sinhalese Wall Exhibition and one case of Sinhalese Handicrafts

Library, Shaker Heights---Miss Jean Anderson

November 26 - December	Royal Doulton figurines, Dickens Characters and story illustrations
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Miss Margaret Russell, Boulevard School, 2 cases

December - January 16	Pottery, modern
January 16 - March 26	Farm animals, simple structure, wood
March 26 - May 31	Mexican pottery animals, modern figures
September 6 - October 9	Animals made of Raffia, straw, cornhusk
October 9 - December 10	Medieval Armor and Crafts
	Alaskan Material
	Basketry from Many Lands
	Egyptian material, ancient

Fernway School---Miss Margaret Russell

January 4 - January 24	American Indian Pottery Bowls and Kachinas
April 25 - June 4	African Material
September 5 - October 15	Mexican Handicrafts, modern

October 15 - December 13

Ceramic figure groups illustrating children's stories and historic costumes

Lemond School---Miss Ella Schrock, 2 cases

January 4 - February 19

January 4 - January 15

February 19 - March 7

April 25 - June 4

September 5 - October 15

October 15 - December 10

Medieval Armor and Crafts

Medieval World*

Javanese Shadows and Crafts

Ceramics, modern,

Farm animals, woodcarving

Metalcrafts--trays, figures, animals, and masks

Wooden Toys--easy to make

Egyptian Material, ancient Hand Puppets

Ludlow School---Mrs. Viola Wike

January 16 - April 4

April 4 - May 31

September 13 - September 23

September 24 - November 15

November 15 - Dec.

Mexican Handicrafts

Flowers in Design

Blockprinting Process Set and examples of hand blocked textiles, cards, and pictures

Scandinavian Handicrafts

Classical Material, emphasis on masks and heads

Malvern School---Mrs. Viola Wike

December - January 10

January 10 - April 4

April 4 - May 31

September 10- September 24

September 24 - November 15

November 15 - December

American Indian Handicrafts

Chinese Handicrafts

Ceramics--illustrating children's stories and historic costumes

Animals in Art

Masks

Pottery animals

Moreland School---Miss Ann Cutler

December - January 4

January 4 - February

February 19 - March 16

April 25 - June 4

September 10 - October 15

November 15 - December 4

Pottery Animals

Japanese Costume Dolls

Blockprint Process Set and examples of hand blocked textiles, pictures and cards

Guatemalan Handicrafts

"Animals of the Zoo", Whittington Wood-carved Animals, English

Scandinavian Handicrafts

* Wall Exhibit - sets of panels, with running text, prepared for use in the schools

Onaway School---Miss Ann Cutler

December - January 10	Wooden Animals
January 10 - February 19	American Indian Handicrafts
March 26 - April 25	African Material
April 25 - May 31	Decorative Portuguese Figures, wood
September 10 - October 15	Early American Material
October 15 - November 15	American Indian Handicrafts
November 15 - December	Mexican Handicrafts, modern

Sussex School---Miss Margaret Russell, Miss Ella Schrock

December - January 10	Decorative Boxes from Many Lands
January 10 - February 19	Blockprinting Process Set and samples of pictures, cards, and textiles
May 7 - June 4	American Indian Handicrafts
September - October 31	Ceramic Sculpture, modern
December 4	Decorative Portuguese Figures, wood

Loan of individual objects for class room use

Miss Ann Cutler	Cards etc., suggestions for Christmas projects
Miss Margaret Russell	Paintings: Bryson, <u>Autumn Extravagana</u> Sommer, <u>Three Horses at Feeding Time</u>
Miss Ella Schrock	Cards and mounted illustrations Large plaque, children's work in metal foil Paintings: Combes, <u>Tasco Design</u> Sommer, <u>Hay Wagon</u> Cards and mounted illustrations Textiles Cards, suggestions for Christmas projects
Mrs. Viola Wike	

Special arrangements made by Miss Ella Schrock:

A visit was made to the Section of Circulating Exhibits by a committee from Lomond School. Miss Everhart, Miss Caldwell, Mrs. Gestner, and Miss Russell came to the Museum after school on November 2 to see paintings by Cleveland artists. By seeing a number of paintings, by many different artists, this committee hoped to determine which artist should be approached for the purchase of a painting, suitable in style, as a gift to the school from Mrs. Gestner.

Respectfully submitted

Doris E. Dunlevy, Administrator, Section of
Circulating Exhibits

THE CLEVELAND MUSEUM OF ART
Department of Education

6

To: Curator of Education

From: Marguerite Munger, Supervisor of Club Activities

Subjects: Annual Report, 1951

Attendance: Total for 1951.....Talks.....Attendance
165 3977

1951 shows an increase over 1950 in number of groups, total attendance, and fees received for outside talks.

Analysis of figures:

<u>Courses:</u>	65Talks	1015 Attendance
Art Appreciation	27	330
Ophello Club	14	306
College Club	12	213
Federation of Women's Clubs	3	65
Understanding Modern Art	2	25
Thursdays at Eleven	5	76
<u>Gallery Talks (Sunday).....</u>	9	800
(Including Special Exhibits and Permanent Ones)		
Toulouse Lautrec Exhibit	1	100
Modigliani-Soutine	2	180
Paintings in Armor Court	1	75
May Show	1	155
E.B. Greene Miniatures	1	85
Modern Berlin Paintings	1	85
Feininger Exhibit	1	65
Redon Exhibit	1	55
<u>Special Exhibitions:.....</u>	38	1421
(Including Sunday Gallery Talks and Others)		
Toulouse-Lautrec	1	100
Modigliani-Soutine	5	215
May Show	21	602
E.B. Greene Miniatures	2	120
Modern Berlin Paintings	1	85
Knife, Fork & Spoon	1	100
Feininger	4	114
Redon	2	70
Ensor	1	15
XX		
<u>Miscellaneous Talks in Museum:.....</u>	17	434
(Other than Courses, Gallery Talks, and Special Exhibits)		
<u>Conferences.....</u>	19	29

Docent:.....10

20 - \$100

Outside Talks:.....11

760 Fees Recd. \$175

Radio:.....2

Information Services:.....7½ hours

Files (Educational, Index, & Club Files)....61 hours

Promotions:

May Show.....500 cards mailed out

Understanding Modern Art.....500 cards mailed out

(Summer series)

Understanding Italian Art.....200 mimeographed sheets for direct
(Museum Sat. Morning series) distribution.

Illustrated Talks for Clubs.....Revised and 2000 folders printed:
500 mailed out
400 sent to Cleveland Public Library,
to Cuyahoga County Library for Club
Division distribution.

Cooperated with Towle Silversmiths on mailing list for Knife, Fork & Spoon
Exhibit.

Comments:

Club Series:

In addition to the Ophello Club, the Federation of Women's Clubs came for a series of meetings. One of these meetings featured an exhibition of paintings by members; another included a demonstration of pottery-making by a member.

The College Club, Arts Group, also came for a series, and signed up for a second series which began this last fall.

Another newcomer for a series was a group calling itself Thursdays at Eleven, led by Mrs. J.M. Mendelson.

College Classes scheduled included: Mather, Schauffler College, Ursuline College, Baldwin-Wallace, and Lake Erie College (One talk here, and one in Painesville).

PTA Groups had 6 talks - 4 being outside the Museum. It is difficult to get them to meet at the Museum, and few of them have funds for hiring a Museum speaker to come to the school.

Conventions show a falling-off in recent years. They used to come in crowds of 100 to 200 or more, but lately their attendance ranged from 20 to 40.

Talks Outside the Museum were more numerous than last year, and therefore the cash received was greater, \$175 (compared with \$75 in 1950)

Although the club attendance has shown an increase in 1951, the response should be greater than it is. May I suggest that the inclusion of a few exhibitions of a popular nature (of course in addition to the exciting shows of modern painting that we have been having), would help us to compete with the forms of popular entertainment which the public seems to prefer today?

Respectfully submitted

Marguerite Munger, Supervisor of Club Activities

THE CLEVELAND MUSEUM OF ART
Department of Education

7

To: Curator of Education

From: Gertrude S. Hornung, Supervisor of Special Activities

Subject: Annual Report for 1951

The particular duties of the Supervisor of Special Activities remained about the same this year as for 1950. They included arranging projects for unorganized groups, for special interest groups other than clubs, and arranging courses and events which center around special art topics. For radio and television, I wrote two scripts each, and presented them, and arranged for two other television programs. Because of increased postage costs, and the lack of secretarial assistance, the mimeographed sheets, called "promotionals" were decreased almost one half in number. We have proven their efficiency as supporting material to the usual publicity releases to the newspapers and radio, as in the example of the New Ireland Players in August. My recommendation would be to study this form of alerting the public for special events, or for programs needing special promotion, in order to arrive at the most efficient and effective way of setting up and distributing this material. I urge the adoption of a uniform card or sheet which would be imprinted MEMO FROM THE CLEVELAND MUSEUM OF ART on the outside which would identify it from other such circulars. A policy on the art work necessary for some of these sheets should be clarified, so it will be of a standard of which we can be proud. Improvement of this cooperation and clearance with the membership and publicity department might make such promotionals more effective. Selecting lists for the distribution of this material is another concern; volunteer help to keep these up-to-date is a weekly necessity. Much time this year has been spent in learning more about new adult educational methods and techniques, evaluating their uses in reference to the adult educational work in the Cleveland Museum of Art.

Some recommendations will be included at the end of this report.

STATISTICS:

Talks to Groups:

Total Attendance:

In the Cleveland Museum of Art
Outside the Cleveland Museum of Art

4912

776

5687

Monthly Analysis of Talks to Groups:

Inside Cleveland Museum of Art

January 100
February 156
March 448
April 450
May 945
June 152
July-Aug. 520
Sept. 1028
October 1017
November 78
December 18
4912

Outside Cleveland Museum of Art

200
125
200
250

725

Radio and Television

Radio

Written: 2

Given: 2

Television

2 for Fashions in Living

2 arranged for other speakers

Promotional Mailings

Annual Total

5140

Monthly:

January

1070

February

800

March

570

May

500

August

300

September

1100

October

500

November

300

Courses

TUESDAYS AT ELEVEN	<u>TOTAL ATTENDANCE</u>
Feb.-March series (6 meetings open to members)	124
Oct.-Dec. series (11 meetings open to members)	126
SO YOU'RE GOING TO FOREIGN LANDS	
March-April series (5 meetings open to public)	635
KNOW YOUR MAY SHOW ARTISTS	
May-June (4 meetings open to public)	807
FASHIONS IN LIVING	
Sept.-Oct. (8 meetings open to public)	1028
TRADITION AND TODAY	
Oct. (5 meetings open to public)	850
	8570
	8570

Gallery Talks (Sunday)

February - Modigliani-Soutine	200
May - May Show	80
November - Ensor	50

Talks Outside Museum

Annual Total	775
February - Federation of Women's Clubs, CULTURAL RESOURCES OF CLEVELAND	150
Traveler's Club, Salem, Ohio INFLUENCE OF AFRICAN ART	50
March - Women's City Club ART OF BERLIOZ TIME	125
April - Cultural Arts Institute ROLE OF A MUSEUM IN A COMMUNITY	200
May - Wellesley Club of Cleveland MAY SHOW	50
Women's City Club VIENNA ART TREASURES	200

To carry out the above enterprises, the nature of the work entailed approximately 265 letters and 230 conferences. I also

represented the Museum at the following meetings, the number of times following the name of the organization: Fashion Group - 4; Women's City Club - 3; Aesthetic Society - 2; Junior Council - 5; Cultural Arts Committee - 5; Council on World Affairs - 2; and appeared in their annual skit; Adult Education Committee - 4; Group Work Council Workshop - a full day; Junior League Provisionals - an orientation talk which has become an annual duty. I attended a thirteen weeks course Monday nights on VISUAL AIDS and learned about the use and operation of different forms of visual aids, which I believe will prove useful. The Dance Experiment sponsoring committee met March 28, and voted to disband, since its primary function of initiating and supporting dance programs could not be carried out very effectively without funds and within the Art Museum building. The personnel of this committee is still interested in encouraging the dance in Cleveland and will be available for sponsoring any special dance events that may arise in the near future. At a staff meeting in October, I had the opportunity of presenting some of the new methods and techniques I had learned in the last two or three years from my association on the Adult Education Committee of Cleveland. As a result, a talk is scheduled in February to discuss the possible application of these ideas to Museum work.

EVALUATION OF COURSES

TUESDAYS AT ELEVEN

The Spring series which has Contemporary Art as its emphasis was moderately well attended, and satisfactory. However, the Fall series which was based on the idea of having members better acquainted with the growth of the Museum collections did not "click". In my opinion, there are several reasons for this. More effort was put on presenting these programs (they required more preparation and research), but the average member is more interested in the current exhibition, or a subject than in how the collection developed, or the curatorial angle. Also, the

persons who attend this course, have hopes of some closer association within the Museum framework, such as belonging to an Art Club or Women's Committee, and since this has not materialized over the two or three years that they first suggested it, many have lost interest and dropped out as permanent members of this group. Since I know many of these ~~people~~ people very well, I know that it is not that they are doing other things, as much as the desire to have a social benefit or a sense of "belonging" to a permanent group that they are seeking rather than being primarily interested in art subjects. This does not mean that they are not interested in art, but that is secondary to this other desire and need. I recommend the reconsideration of the formation of a Women's Committee with special programs planned for them - in the galleries or auditorium, as day-time activities. I believe we could build up a very large group with the right leadership, approach and supporting publicity.

SO YOU'RE GOING TO FOREIGN LANDS was more than a success, since it was held in the Textile Room of necessity, and necessitated turning away scores of people. The emphasis in this travel series is on the art and culture, and as far as possible the consuls or other representatives of the countries in the series are present for consultation on practical problems of travel. South America, France, England, Spain, and Mexico were included in this series. This is establishing itself as a "repeat" course.

KNOW YOUR MAY SHOW ARTISTS

This year we returned to demonstrations by some of the better known artists, which is very popular with the public. The basic purpose of this course, which is to give the public an opportunity to know the local artists as people, and to give the artist some "rapport" with his public, is emphasized in the set-up of the course. This also continues as a "repeat" success.

FASHIONS IN LIVING for the september-October series proved very satisfying. The eight meetings included the subjects of: Color, Basic Design, New Ideas for 1951, and The Triple Romance of a Fabric. As we have found out from earlier experience, those topics presented by lecturers we know, and whose talks we can control by pre-conference meetings and checking, are the most successful. "So-called "big names" are almost always disappointing, except in rare instances, since they are so busy within their own fields, they cannot take the time to plan out a program just suited to our needs. The talk on Color given by Mrs. Victoria Bell with displays from the five major paint manufacturers of Cleveland was one of the best presentations of Color for the layman that has been heard. Leon Gordon Miller on Basic Design was equally good in his field. Mrs. Georgina Newman from "Living" Magazine was a glamorous personality, but had very little to say, and later we found out that this was her first lecture on an educational level. I think that magazines and other institutions should be very careful to have only ^{either} trained and experienced people represent them in talks ~~with~~ in auditoriums, or on radio or television, as a great deal is expected of them as representatives of such important commercial concerns. The F. Schumacher Co., sent Martha Beha with two new lines of fabrics - modern, South of the Border designs by William Pahlman, and the Museum Collection, a series of toiles copied from ancient prints. The attendance was very good, and the goal of this course - to give the public more confidence in judgment of home furnishings, was achieved.

TRADITION AND TODAY had a fairly good attendance, and very stimulating program material. The Council on World Affairs participated only to the extent of assisting on publicity. The topics were: Turkey, Dan Tyler Moore; Spain, Dorothy Shepherd; and Indonesia, William Ward. The outline as set up - to discuss the country today from the point of view of its past - cultural, artistic, and pertinent characteristics, was most successfully handled by Mr. Moore, who kept to the outline. We had some difficulties with mechanics on the stage - lighting and sound equipment giving us some trouble. This has all been eliminated, we have been assured.

I should like to see this program planned more in detail, with the Council on World Affairs, after some analysis is made of the possible correlations between the socio-economic and cultural aspects of a country, both in the past and today.

There are many possible ways of developing adult programs in the Museum - way a that would bring more people, and answer more needs. It is always a question of time, money, and staff. If we had the room and funds, an experimental course to enable adults to explore different media, find one they liked for more specialized training, combined with some briefing in basic design, should give a better basis for Creative Appreciation, that we try to stress.

Suggestions have been made for a course that would illustrate some of the inter-relationships in the arts; one that would correlate music, dance, painting, sculpture, etc. This could be very interesting.

The idea of having a course for alumni groups in Cleveland, securing speakers from the art, literature, or philosophy departments of both men and women's colleges has not been abandoned. A similar idea has met with tremendous and continuing support in the Cleveland College series - based on subjects other than art. This proposed course at the Museum would present only art subjects or those closely related to art, as fitting for our sponsorship.

It is proposed to discuss the Women's Committee again in 1962, hoping to get started this project, and get it established as a flourishing new member of the Museum family.

As always I am indebted to Dr. Munro, Mrs. Brown, and my close associate, Maria Tucker for their guidance and help, as well as all the other staff members who assist on the above projects.

Respectfully submitted

Gertrude S. Hornung, Supervisor of Special Activities

(8)

CLEVELAND MUSEUM OF ART
Department of Education

To: The Curator of Education

From: John E. Brown, Supervisor of Saturday Afternoon Entertainments
for Young People

For the most part, the overall design for the Saturday afternoon entertainments for young people has aimed at providing a varied and well-balanced series of programs of substantial artistic merit. In lieu of this, the general plan has tried to include programs of music, the dance, plays and films. Some of these are scheduled in advance with full awareness of the fact that they will not attract large audiences. However, it is felt that the responsibility for providing a type of high quality performance outside the popular realm resides with this department, even though such a policy might appear unjustifiable statistically.

Films and puppet shows have proven most popular in the annual series of entertainments, but the quality of puppet shows which are available locally leaves much to be desired, while current conditions within the field of film distribution have raised many problems in the scheduling of good films for young people. The entire Disney selection is not now available for a number of reasons, and we are forced to select from a not too impressive list of titles.

Dance programs by such outstanding performers as Tei Ko and the Karamu group tend to be poorly attended, though they continue to be scheduled. Likewise, the performances by the Young Peoples' Symphony Orchestra of the Cleveland Institute of Music never attract a full house. In each one of these cases, however, the immense enjoyment of the small audiences has seemed sufficient to continue booking them again and again.

There are now certain competitive activities in Cleveland on Saturday afternoon which appear to have seriously affected our own statistics. One

of these competitors is; of course, television, which has radically influenced the type of program that children will be interested in. Story hours and chalk talks are simply out of the question. Quite in addition, the neighborhood theaters are now scheduling special film features for children on Saturday afternoon as a result of the insistence of the Parent-Teacher Associations in most areas. These films are given on a serial basis and are exceedingly popular. Perhaps even greater damage has been done to our statistics by the very excellent Saturday matinee performances by the childrens' theaters at the Playhouse and at Karami. A particular effort is being made at the present time to combat this by scheduling certain of these matinees on the museum stage.

Publicity seems to be more than adequate for all our programs. In addition to the magnificent cooperation of Miss Kirkwood and Mrs. Cole, the Educational Department prints a monthly calendar of events and distributes them in the schools and young people organizations throughout the Cleveland area.

A survey is being prepared at present to determine just why more older children from the Museum morning classes do not attend the afternoon program. The present age level of our audiences ranges from six to ten years, although some older children do attend occasionally.

It is hoped that the new 1:30 p.m. starting time will serve to increase the attendance at the Saturday entertainment programs. It has been felt generally that the 2:00 p.m. time was inadequate to appeal to many young people who attend the morning classes inasmuch as it involved a long wait from the time of class dismissal to the commencement of the entertainment. At the same time, it would seem that 1:30 p.m. would appeal to more children who do not attend classes at the Museum, inasmuch as it does not so completely break up the entire afternoon.

Attached to this report is a list of programs and attendance figures from Janurary through December, 1951.

<u>Date</u>	<u>Program</u>	<u>Attendance</u>
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January 6	Film, "Dumbo"	500
January 13	Chaplin Film Festival: "The Cure", "The Floorwalker", "The Fireman", "The Pawnshop"	500
January 20	Laurel School Dance Group	420
January 27	Cleveland Institute of Music Children's Orchestra	375
February 3	Junior League Puppeteers "Willie and His Wind Engine"	226
February 10	Film, "Swiss Family Robinson"	400
February 17	"George Washington's Birthday Party" presented by Music and Art Department of Parma School	400
February 24	Shadow Play presented by 7th and 8th grades of Patrick Henry Junior High School	360
February March 3	Colored Chalk Talk on Birds by Gertrude S. Allen	235
March 10	"Clavilux Recital, The Rainbow In Your Hand"	217
March 17	Film, "Tom Brown's School Days"	375
March 24	Film, "The Adventures of Chico"	450
April 7	Film, "Hansel and Gretel"	625
April 14	Story Hour, selections from "The Brick House Stories" by Don Knowlton	185
April 21	Film, "Movie Crazy"	250
April 28	Cleveland Institute of Music's Children's Orchestra	405
May 5	Drawing Demonstration, "Can You Guess Our Treasures?" by Saturday Drawing Classes	325
September 6	Film, "Dumbo"	375
September 13	Circus of Marionettes by Franc and Irene Still	410
September 20	Film, 5 Disney cartoons	348
September 27	Junior League Puppeteers, "Sleeping Beauty"	500
October 3	Foelatale Puppet Studio, "Aesop's Fables" & "The Nutcracker"	340
October 10	Film, "Elephant Boy" & "Sabu"	400
October 17	Curtain Fuller's Demonstration by Harriet Brazier	137
October 24	Oriental Dance Program, Tei Ko	350
December 1	Shaker Heights Childrens' Theatre "The Moor's Legacy"	245
December 8	Institute of Music's Children's Orchestra	195

Respectfully submitted

John E. Brown
Supervisor of Saturday Afternoon Entertainment

THE CLEVELAND MUSEUM OF ART
Department of Education

To: Curator of Education
From: Ruth F. Huggles, Supervisor of Special Exhibits, Educational Department

Exhibits in Educational Corridor:

January	THEATER: LIFE Photographic Exhibit
February	DRAWINGS BY GALLERY CLASSES
March	AMISH FOLK TYPES: Photographs by Perry Cragg of The Cleveland News and Louis Dibert of The Youngstown
April	INDEX OF AMERICAN DESIGN: Original watercolors made under the Federal Art Project, circulated by the National Gallery
May	DRAWINGS BY MEMBERS' CLASSES
June through August	WATERCOLORS FROM THE MUSEUM COLLECTION
September	THE NILE: LIFE Photographic Exhibit
October	DRAWINGS BY OUTDOOR CLASSES
November	SCHOLASTIC EXHIBIT: Work of Northeastern Ohio schools shown in the 1951 National Exhibit
December	SEATTLE DRAWINGS (Corridor lent to Print Department)

For all exhibits requiring wall panels, I painted the boards, mounted the material, and typed or lettered labels. Selection of drawings and writing of label copy for all Museum student exhibits is done by Mrs. Van Loosen and Miss Hansen.

The Nile exhibit was especially effective. We were permitted to extend the wall boards continuously the entire length of the corridor, over the doorways to the auditorium.

Other Exhibits Prepared For Use Outside Of The Museum:

- Higbee Company** The Third Annual Exhibit of Work by Museum Classes: This is our major outside show; it fills an entire gallery and takes a good deal of time in preparation.
- Halle Brothers** For an exhibit of students drawings invited by the Halle Bookshop, some twenty mounts were especially prepared. These have been on exhibition during November and December.
- Lakewood Library** A group of drawings by Lakewood children in Museum classes was mounted for display at Lakewood Library and afterwards circulated among several Lakewood schools.
- Cultural Arts Workshop** A panel showing Museum activities and influence in the community was prepared for the Cultural Arts Workshop held at Laurel School in May.
- Ohio Art Teachers Association** Four panels of drawings showing Museum influence on school work were prepared for Mr. Day for a meeting at Canton in November.
- Phillis Wheatley Folk Festival** A large group of chalk drawings originally made for "Roads to World Understanding" programs, were mounted and hung as a frieze at Phillis Wheatley during the Folk festival.
- University of Kentucky** A group of student drawings were mounted for use of Mr. Chamberlin at the University Summer School.
- Roads to World Understanding** Several sets of drawings were mounted for exhibition at the Public Library in connection with the monthly programs.

Other Activities within the Museum:

Annual installation of Easter Eggs; Christmas Tree and Creche; several days of work on the May Show during preliminaries; preparation for the program committee of the N.E.O.T.A.; an exhibit in the Foyer showing "Experiments in Line" in connection with the annual meeting in October - all these were some of our manifold activities.

Additional lights in ceiling and corner case in the African-Melanesian Room, installed in October, greatly improved the room. All the cases were cleaned, and new material added, including several African Negro sculptures

lent by Dr. Thomas Munro.

Volunteer Activities:

Several volunteer activities on my part have helped to extend Museum influence - or at least, publicity.

As a member of the Arts Exhibits Committee of the Women's City Club, I have helped to install most of its exhibits, among them that of the Cultural Arts Committee of the Welfare Federation, the Club's All-Members' Exhibit, and two exhibits of the Cleveland Art Institutes' students' work.

On the Folk Festival Committee of the Phillis Wheatley Association, I have been able to help in program planning, and this Fall, I have been involved in a Poster Contest for the coming Festival. I have helped a little, I hope, to improve the display of objects for sale at the Home-crafters' Shop, an outlet for the work of aged or housebound persons. This is a Red Feather agency.

Finally, I have spent considerable time indexing the Art Institute Scrap Books, and have also helped with the Shaker Square Art Sale.

Respectfully submitted

Ruth F. Ruggles
Supervisor of Special Exhibits, Educational Dept.

11B

THE CLEVELAND MUSEUM OF ART
Department of Education

SOME OF THE ACTIVITIES OF THE EDUCATIONAL DEPARTMENT THAT ARE NOT
COVERED BY STATISTICAL REPORTS

To the Director:

In the Department of Education where we are working with groups of children and adults both in and out of the Museum, care should be taken not to place too much emphasis on statistics. Although it is interesting to keep some statistical records, it is important to think also in terms of quality rather than quantity. If it were just a matter of statistics the auditorium could be filled for most of the programs by scheduling movies, lectures illustrated only with color motion pictures, dance recitals, and other types of events known to attract a crowd. However, since art education is one of the most important functions of the Department, it would seem~~x~~ advisable to schedule a number of art programs that will meet the needs of scholars, students, and others seriously interested. According to statistics, such events attract a specialized, limited audience which will be smaller than for the other type of event. In order to present a well balanced program for the year, it is necessary to recognize the fact that it is known when certain events are scheduled they will not bring a large audience, but rather the smaller, more scholarly group.

It is also important to note that while teaching and lecturing are chief functions of some of the educational staff, there are a great many other time-consuming services not shown in statistical reports. These "other activities" sometimes remain obscure, and it is in the hope that it may be made clear what educational staff members are doing when not teaching classes that the following pages have been added to the annual report.

Respectfully submitted,

Margaret F. Brown,

Associate Curator for Administration,
Department of Education

THE CLEVELAND MUSEUM OF ART
Department of Education

12

COMPARATIVE REPORT OF ATTENDANCE FOR 1950 AND 1951

I. WORK WITH ADULTS

	<u>1950</u>		<u>1951</u>	
<u>In Museum</u>	<u>Grps.</u>	<u>Attend.</u>	<u>Grps.</u>	<u>Attend.</u>
1. Courses	557	11028	524	9385
2. Gallery Talks	42	4525	65	5230
3. Auditorium lectures	60	13290	41	9268
4. Motion Picture Programs	15	5405	23	10397
5. Talks to Museum Staff Meetings	44	844	68	1553
6. Other Talks or Programs	233	7802	228	11005
<u>Outside Museum</u>				
1. Courses	166	2689	105	2145
2. Other Talks or Programs	28	2399	39	3314
<u>Totals</u>				
1. Total Adults in Museum	951	42894	949	46838
2. Total Adults outside Museum	194	5088	144	5463
3. Total Adult Attendance	1145	47982	1093	52301

II. WORK WITH CHILDREN

<u>School Talks in Museum</u>				
1. S.P.P. Staff-conducted	515	13436	606	16698
2. S.P.P. Self-conducted	105	3057	97	2435
3. Cl. Pub. Schl. Staff-cond.	139	5283	138	4806
4. Cl. Pub. Schl. Self-cond.	4	115	4	115
<u>School Talks outside Museum</u>				
1. S.P.P. Staff-cond.	517	16759	560	16990
2. S.P.P. Self-cond. prepared	190	5427	212	6321
3. Cl. Pub. Schl. Staff-cond.	532	18645	623	21150
4. Cl. Pub. Schl. Self-cond. prep.	16	550	40	1390
<u>Saturday and Sunday Classes</u>				
1. Sat. Members' Classes	174	5140	174	4168
2. Sat. Open Drawing Classes	362	11123	372	9042
3. Sat. Advanced Drawing Classes	82	1999	81	1454
4. Sunday Open Class	46	3096	49	5989
<u>Saturday P.M. Entertainments</u>	27	10699	27	9590
<u>Summer Drawing Classes (Tues-Fri)</u>	138	3191	150	3375
<u>Totals</u>				
1. Total Children in Museum	1592	57139	1698	57673
2. Total Children outside Museum	1255	41381	1586	45851
3. Total Child Attendance	2847	98520	3284	103524

III. GRAND TOTAL ATTENDANCE 3992 146502 4377 155825

THE CLEVELAND MUSEUM OF ART
Department of Education

PUBLICATIONS

1951

Dr. Munro

"Aesthetics as Science: Its Development in America," Journal of Aesthetics & Art Criticism, Vol. IX, March 1951, pp. 161-207.

"The Art Museum and Creative Originality," Western Arts Association Bulletin, Vol. 35, No. 2, January 1951, pp. 5-8.

"The Art Museum and Creative Originality," reprinted in College Art Journal, Vol. X, No. 3, Spring 1951, pp. 257-260.

"Criticism of 'The Arts and the Creative Integration of Modern Living' (by Alexander Dornier)", Progressive Education, Vol. 28, No. 6, April 1951, pp. 179-180.

"'The Afternoon of a Faun' and the Interrelation of the Arts," Journal of Aesthetics and Art Criticism, December 1951, Vol. X, No. 2, pp. 95-111.

William F. Ward

"The Lotus Motif in Oriental Art", Golden Lotus, Vol. VIII, No. 6, July-August, 1951, pp. 136-138.

"The Lotus and Animals", Golden Lotus, Vol. VIII, No. 4, May, 1951, p. 87.

Article on Painting, World Book Encyclopedia Year Book, 1952 - Annual Issue.

Article on Sculpture, World Book Encyclopedia Year Book, 1952 - Annual Issue.

"Seeing Ceylon With a Color Camera", Ceylon Government Tourist Bureau Bulletin, Vol. 1, No. 1, Fall, 1951.

John E. Brown

"Neo-Platonism in the Poetry of William Blake", Journal of Aesthetics and Art Criticism, September 1951, Vol. X, No. 1, p. 43.